

ROBERT LINCOLN'S FAVORITE  
PHOTOGRAPH OF HIS FATHER

DRAWER 2

LINCOLN CHILDREN - ROBERT

71.2009 000 0000



# The Lincoln Children

## Robert Todd Lincoln

### Favorite Photograph of his Father

Excerpts from newspapers and other sources

From the files of the  
Lincoln Financial Foundation Collection

ROBERT LINCOLN'S FAVORITE  
PHOTOGRAPH OF HIS FATHER

DRAWER 2

LINCOLN CHILDREN-ROBERT

Law Office of Scammon & Lincoln  
No. 1 Marine Bank Building  
Chicago, Nov. 17, 1868.

Hon. J. M. Edmonds  
Washington D.C.

Sir:

Your letter of Nov 11th was received yesterday. I do not recollect what pictures I have mentioned to Senator Harlan but of all the photographs of my father which I have seen I regard the one by Brady & Co of Washington as the best. I am sorry that the only copy of it which I ordinarily keep with me is now in the possession of an artist & I cannot well reach it just now - There will be however no trouble in getting it at Brady's - It is what they call a 4/4 picture and may be recognized by the large watch chain and from the fact that Marshall seems to have copied his engraving from it.

The engraving which pleases me most is one by A. B. Hall, published by John B. Bachelder of N. Y. and I think the one at the head of your letter is a woodcut facsimile of it.

The large photograph you sent is entirely new to me & is not as good a likeness as you ought to have. The Brady picture is much better.

If I can assist you any further in this matter I shall be happy to do so.

Very Respectfully Yours,

Robert T. Lincoln

Chicago.  
25 WALTON PLACE  
25 Feby. 1886.

Dear Dr.,

I have many requests  
for a photograph of my father  
which I feel compelled to decline  
but yours is my exception  
and I take pleasure in sending a  
copy of the one which I think  
the best photo taken from life.

Very truly yours  
Robert T. Lincoln.

Robert D. Ewing Esq.  
Racine, Wis.

PULLMAN BUILDING,  
CHICAGO.

April 30th, 1903.

W. W. Reed, Esq.,

Secretary, The Art Lovers League,

80 Exchange St., Buffalo, N.Y.

Dear Sir:

Your letter of the 14th instant was duly received, and also the copy of the portrait of my father, as to which you ask me to say whether I honestly consider it a good life-like likeness; adding that Mr. Hay and Mr. Watterson have commended it. I also received this morning your telegram on the same subject.

I have delayed replying to you, because I disliked very much to give an unfavorable expression if I could avoid it. I have studied the picture carefully, and am sorry to tell you that I do not like it. It is probably taken from some photograph which I do not remember, but if it is a good reproduction of that photograph, the latter was, as frequently happens, not a fortunate one to say the least.

It is, I regret to say, not a picture which I would care to have as a pleasing likeness of my father. I am very sorry that I am not able to speak in other terms of it.

Thanking you for your pleasant expressions, I am,

Very truly yours,

*Robert M. Clark*



PULLMAN BUILDING  
CHICAGO

May twenty-second, 1903.

William W. Reed, Esq.,  
Secretary, The Art Lovers League,  
Buffalo, N. Y.

Dear Sir:

Upon my return from a short absence, I find your letter of May thirteenth, in regard to my father's portrait.

I notice the large number of commendations of the picture, and as to them, I can only say that such things are, of course, a matter of personal feeling upon which I cannot raise an argument.

I take pleasure in enclosing to you a photograph (the negative of which was, unfortunately, cracked in the course of years) which I think is unequalled as a likeness and as a pleasing picture.

Yours very truly,

(Signed) Robert Lincoln.

201 PULLMAN BUILDING  
CHICAGO

April 22, 1909.

My dear Sir:

At the time your letter of March 19th came it was laid aside awaiting the coming in to me of some reprints of Mr. Nicolay's Century article on the Gettysburg Address, in which I was having placed a satisfactory photograph of my father, and unfortunately I have overlooked it until now. I take great pleasure in sending you today by mail a copy of the reprint, which has been received with a good deal of interest.

I beg to express my appreciation of what you have done in the matter about which you wrote; but you can understand that I do not care to discuss such a thing myself. The whole situation finally resolved



itself in an explanatory culmination, - but not  
before I had been given a good deal of distress.

Very sincerely yours,

*Ruth M. Smith*

Daniel Fish, Esq.,  
New York Life Building,  
Minneapolis, Minn.

201 PULLMAN BUILDING  
CHICAGO

APR. 22 6-00 PM



*Daniel Fish, Esq.,  
New York Life Building,  
Minneapolis, Minn.*

1775 N STREET  
WASHINGTON, D.C.

April 3, 1918.

S. Townsend, Esq.,  
Queen City Hotel,  
Plainfield, N.J.

My dear Sir:

I return to you the photograph which seems to be based on some attempted likeness of President Lincoln. If taken as it seems to have been, from a death mask, it has all the disagreeable qualities of such a work, and I can only say it is the worst thing of the sort I have ever seen in the way of a likeness.

Very truly yours,

*Robert M. La Follette*

THE PULLMAN COMPANY  
OFFICE OF THE CHAIRMAN

At Chicago, Ill. October 15, 1919.

My dear Judge Fish:

I duly received your letter of the 4th inst., but have been delayed in arranging to reply to it until now. Some photographs I had taken were only delivered to me as I was leaving Manchester, Vt. on my trip here. I brought them with me so that I need delay no longer replying to you. I am returning to Manchester within a day or two.

I am old enough to have what I think is a correct memory of the mechanical likeness business further back than 1855. The process of the daguerreotype was, I think, the only one known in 1847-1849 when my father was in Congress, and I have no doubt it was there that he had the portrait made, copies of which have been variously published. There was in his house up to the time of his going to Washington as president, a daguerreotype of himself and one of my mother, being those that I have mentioned. They came into my possession upon my mother's death.

While I was a boy at Springfield, and certainly as early as 1858, a new process came in, called the ambrotype, but I recall that people commonly called any such picture a daguerreotype, and continued to do so after the present photograph method came in. At about the same time that the ambrotype process came in, there was another cheaper style of likeness, called the ferrotype, or in common language, tintype, because it was made upon a thin sheet of metal such as is used for coating to make tinplate. I have an ambrotype of myself made in 1858. It is made on glass, having a backing of wax of some sort. One operation produced only one portrait, which was also true of the daguerreotype, and I think must be true of tintypes. Photographs, however, are unlimited in number, because the negative is used merely in the process of subsequent printing on paper.

I found in my files a letter dated Princeton, Illinois, July 29, 1885, from Mrs. A. H. Paddock, with which she kindly sent me a tintype of my father taken on July 4th 1856 at Princeton, when my father was a guest at their house at a celebration of that day. She says that her husband prevailed upon my father to sit for this picture for her husband, and that she has preserved it ever since; that the day was exceedingly hot,

-2-

but with wilted linen and hair wet with perspiration, which he combed with his fingers, Mr. Lincoln good-naturedly consented to sit. I enclose with this several photographic copies I have just had made of this tintype belonging to me, which are made as nearly exact as possible of the size of the tintype. For the sake of comparison with the photograph you sent me, I had the photographer also take an enlarged photograph of my tintype. You will observe that the brass frame, as photographed for me, differs from the brass frame as photographed for you, and here arise two questions: First, is your photograph an enlargement of the tintype you have? Next, as there seems no possible doubt that they represent each the same single picture of my father, and as I believe to be true, one tintype portrait must inevitably differ in some small degree from another, I shall be puzzled if you can point out any difference whatever in these two photographs. My photographer examined them carefully and could see none.

I shall be very glad to hear what explanation occurs to you in this problem.

Very sincerely yours,

A handwritten signature in cursive script, reading "Robert Lincoln". The signature is written in dark ink and is positioned below the typed name "Robert Lincoln".

Hon. Daniel Fish,  
District Court,  
Minneapolis, Minn.

P. S. I omitted to mention that the daguerreotype was made on a highly polished copper plate.

Hildene

Manchester

Vermont

October 30, 1919

My Dear Judge Fish

I have read your letter of the 27th with great interest. I cannot now comment on your additional news as to the portrait, as I am nearly swamped in getting ready to go to Washington for the winter - I will later write you from there - That address is 3014 N Street N.W.

One or two things I will speak of at once. You say that your friend's original is an "ambrotype" - Does it show the right or left side of my father's face? That question will not do. Is it like (drawing a) this or (drawing b) this? My tintype is as (a).

Neither my wife nor I have any recollection of Mrs. Rice or Miss Fischer, but that fact implies nothing whatever. After my father's death my mother had many people about her whom we never saw or heard of.

Hastily yours

Robert T. Lincoln

P. S. The size of your photograph may be greater or less than the object it represents. That I sent you was as exactly the size of my tintype as the photographer could make it - Then as I recall he tried to make one off the tintype, the same size as your photograph.

My wife has just now shown me a Daguerreotype of her mother taken before she was married - that is before 1846 Also an ambrotype of her father taken we suppose not far from 1854. The difference of process is manifest.



BUTLER IND HERALD  
THURSDAY, JULY 21, 1932.

## Lincoln's Favorite



"The most satisfactory likeness of him" is the way Robert Todd Lincoln described this picture of his father. In the museum of the Lincoln Historical Research Foundation at Fort Wayne, Ind., is an original print of this photograph which was presented by the son of Abraham Lincoln to Arthur F. Hall, president of the Lincoln National Life Insurance Company, when that concern was founded in 1905. The photograph, taken by Brady in Washington in 1864, appears on the five dollar federal reserve notes and on the three-cent postage stamps.



JAY MONAGHAN

## A Critical Examination Of Three Lincoln Photographs

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*Consultant for the Wyles Collection of Lincolniana at the University of California, Santa Barbara, Jay Monaghan is one of the country's most productive authors in the Lincoln and Civil War fields. He is currently working on a biography of George Armstrong Custer, of Little Big Horn fame, that will emphasize the General's Civil War career. Monaghan was formerly Illinois State Historian.*

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LINCOLN STUDENTS will forever be indebted to Frederick Hill Meserve for his album of numbered Lincoln portraits privately published in 1911 as *Photographs of Abraham Lincoln*. Here, pasted in by hand, are 100 photographs of Lincoln from 1846, when he first ran for Congress, to April 10, 1865, four days before he was shot in Ford's Theatre. In 1941 Stefan Lorant, who has done more than anyone to correct and add to this list, published *Lincoln: His Life in Photographs*. In 1957 Mr. Lorant revised his list, dropping one picture which he had previously included and adding some new ones. These three books conveniently number the pictures which they reproduce. With due appreciation for the excellence and originality of these works, I would like to suggest further corrections. Let us examine critically three of the pictures originally appearing in Meserve and see if new dates should be given them. The first picture to be studied is the familiar "tousle-head" Lincoln, Meserve 6 (in later editions 101) and Lorant



*A careful examination of this and the four following pictures of Abraham Lincoln discloses them to be the same — each carefully re-touched. This is Meserve 6, Lorant 2, allegedly taken by Alexander Hesler in Chicago in 1857.*

2. Both compilers date it 1857. Both also say that the photographer was Alexander Hesler of Chicago, and that Lincoln's hair was purposely mussed. Meserve states that Lincoln did the mussing himself. Lorant credits the photographer with the act. This detail seems trivial, but the date of the picture is certainly important. What are some of the facts behind it?

In the 102 years which have elapsed since this picture is supposed to have been taken, four photographers have claimed its authorship, in four different years, and in three different cities. The earliest date known to this writer is affixed to a copy in the Herbert Wells Fay Collection. That



note says that the picture was taken in 1844 in Bloomington. If this is correct, it is two years earlier than the earliest known picture of Lincoln. The usually conservative *Christian Science Monitor* accepted this Bloomington story as late as April, 1931, but no contemporary evidence for the statement has been discovered. Only a glance at the picture is necessary to determine whether the man seems to be nearer fifty than thirty-five. The late Mr. Fay always discredited this date along with another unsupported statement on a picture in his collection which gave the date as 1851. He pointed to both as examples of unreliable history.

Another copy of this picture has been dated 1855. This copy was allegedly given by Mrs. Lincoln to Mrs. Emmeline Fancher Price with the statement that it had been taken in that year. Lincoln bibliographer Daniel Fish examined this picture in 1919 and questioned its authenticity.<sup>1</sup> The Lincoln in this copy faced to the left, and Fish was familiar with the same picture facing to the right. As the picture under examination was a tintype, it might be a contact print taken from a plate or ambrotype, thus reversing the image.

Several others of these reverse "tousle-heads" are known and given the date 1856, but this date, like Mrs. Lincoln's 1855, has not been accepted by investigators, although it is the first of the three dates to be supported by evidence.

According to tradition in Princeton, Illinois, Lincoln attended a political rally there on July 4, 1856. Twenty-nine years later, in 1885, Mrs. A. H. Paddock, of that town, gave Robert T. Lincoln one of these reverse "tousle-head" Lincoln tintypes. With the picture she attached a note saying that Lincoln had visited her father's home during this convention. The day, she said, was very hot — men

1. *Lincoln Lore*, No. 116.

had "wilted linen and hair wet with perspiration." Her father prevailed on Lincoln to sit for his picture. Lincoln consented and went to Master's studio, where he combed his hair with his fingers. The tintype which Mrs. Paddock sent to Robert Lincoln was, she said, the picture taken by Master. Robert pronounced it "an excellent & characteristic portrait of him at that period."<sup>2</sup>

These statements concerning the date have elicited considerable skepticism on the part of scholars. A contemporary newspaper, the *Tiskilwa Independent* of July 11, 1856, substantiates the Paddock story by reporting the presence of Lincoln at the Princeton rally on July 4. The paper states also that Dr. S. A. Paddock was chairman of the meeting. To further bolster this side of the argument, S. P. Clark of Princeton swore to an affidavit in 1929, when he was ninety-two, that he saw Lincoln go into Master's studio back in 1856 to have the picture taken. So far so good.

Now see the other side of the question. The *Tiskilwa Independent* makes no reference to any photograph, and it is noticeable that the "Hon. A. Lincoln, of Springfield," was only one of three principal speakers. In 1856 he was not sufficiently famous to be singled out for special attention, notwithstanding the Paddock tradition and Robert Todd Lincoln's immaterial statement. This, of course, is negative evidence. But in the John Hay Memorial Library at Brown University, there are some pertinent letters on this subject. Among them is one from Dr. Frederick J. Walter, a nephew of Mrs. Paddock's, dated 1933. He states that there are four of these Paddock tintypes, and he locates them. This hurts the Paddock case, for four identical tin-

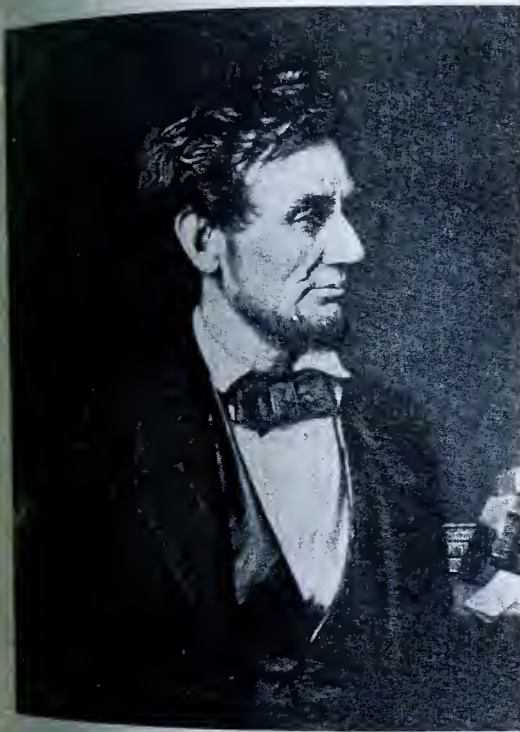
2. Robert Lincoln to Charles Peon, Esq., Feb. 4, 1889, in H. C. Shotwell Collection, Illinois State Historical Library.



*This tintype of Meserve 6 was printed in reverse. Mrs. Paddock of Princeton, Illinois, gave one of these to Robert Todd Lincoln.*



*Retouching has added a beard to the Meserve 6. Notice that the coat and tie are unchanged.*



types must be, as Daniel Fish suspected, prints from an ambrotype or a negative, and Dr. Walter does not locate the original.

Everyone who has done much historical research has learned how tricky human memory may be. As Douglas Southall Freeman said, an old soldier's recollections of a battle are the most undependable of sources. This writer remembers being shown an antique clock which, according to two affidavits by "unimpeachable witnesses," had be-

longed to Daniel Boone. Yet the maker's trademark showed it to have been manufactured after Boone's death. A similar incident occurred in the Illinois State Historical Library when a donor presented a sycamore stump to which Lincoln allegedly tied his flatboat. This apocryphal assertion was also attested to by an "unimpeachable witness." Such unimpeachable affiants are not necessarily dishonest. They are merely examples of Freeman's statement concerning human memory.

With the "tousle-head" tintype discredited as an original, let us examine the prints which face to the right. One of these was owned by Frances E. Willard, nineteenth-century temperance leader and reformer. She said that it was given to her in 1886 by Alexander Hesler, the Chicago photographer. The same picture, also facing to the right, was published in the December, 1895, *McClure's Magazine* by Ida M. Tarbell as an illustration for her serial life of Lincoln. She stated that the picture was lent to her by Herbert Wells Fay, who had learned from the photographer that the picture was taken in January or February, 1857. Mr. Fay got this information in a letter from Alexander Hesler, dated November 5, 1894. This letter, still in existence, says, in part:

I have one original neg of Lincoln. In Feb or Jany, 1857, I made my first neg. of him. One of the Lawyers, Ballingall, -- come to my studio and asked if I would make a neg. of L -- and let the Lawyers come and get prints. As many wanted them, but felt he could not afford to buy & give them away. I said yes. in due time A tall gaunt looking man came in and said The boys at the court house wanted him to sit for his picture. "I cant see what they can want of such an homely looking face" as he had, but was willing [to] please them if I would make the sitting. His hair was plastered down smooth over his forehead. In conversing &



studying his face I found it very interesting. I run my fingers through his hair and made the neg. All who saw it were much pleased.

This seems to fix the date satisfactorily as "Feb or Jany, 1857," though this picture undoubtedly is the original from which the Paddock tintypes of 1856 were printed. The Hesler story was elaborated by a statement from Joseph Medill, publisher of the *Chicago Tribune*, who said that he and several lawyers accompanied Lincoln to Hesler's studio when the picture was taken. However, Medill gave the date as 1858 — year of the Lincoln-Douglas Debates — and he said that Lincoln mussed his own hair for the picture. This complicates the story, since Hesler's account makes no mention of Medill's presence. Moreover, it should be noted that Medill was telling this story as early as 1889 — before Hesler wrote Fay and before Ida Tarbell put it in print.<sup>3</sup>

Obviously the date in Medill's account is too indefinite to be readily verified. But Hesler's date of January or February, 1857, can be checked. That invaluable account of Lincoln's day-by-day activities compiled by Paul M. Angle, *Lincoln, 1854-1861*, discloses that Lincoln was in Chicago in February but not in January, 1857. This agrees with Hesler's statement. A further check, made in Andreas' *History of Chicago* (Chicago, 1884), I:455, shows a lawyer named Patrick Ballingall listed among the attorneys practicing in Chicago in the fall of 1857. He could well have been there in February. So again Hesler's story seems to be accurate. But there is a flaw in this almost perfect crime. It can be disclosed by the detective method of Sherlock Holmes's magnifying glass and by a comparison of this picture

3. "Nora Marks," *Tribune* employee, to H. C. Shotwell, Feb. 5, 1889, states that Medill told her he went to the studio with Lincoln, *ibid.*

with others in the Meserve volume. When Lincoln was in New York to deliver his Cooper Union speech on February 27, 1860, his picture was taken by Mathew B. Brady. Meserve reproduces three pictures presumably taken at this time. He numbers them 18, 19 and 20. The first of these, No. 18, listed in Lorant's 1941 edition as No. 16, can be proved spurious, and this casts the first sure doubt on Hesler's statement as well as on the genuineness of the so-called 1857 picture.

How do we know that this second picture to be examined in this study is spurious and why does that cause us to question Hesler's date of 1857? Experts on autographs say that there is no rule for detecting a clever forgery. Something about the writing looks wrong. What it is can seldom be described. The same is certainly true with photographs. Meserve 18 looks wrong. So let's try Sherlock Holmes's magnifying glass on it. Magnify it five times and something surprising will appear. Up and down and across the whole picture can be seen the telltale dots of a halftone screen, sharp as stars in the Milky Way on a frosty night. Halftoning is a process not perfected until after the Civil War. This picture, then, cannot be an original photograph. It must be a copy. The next question is, "A copy of what Lincoln photograph?"

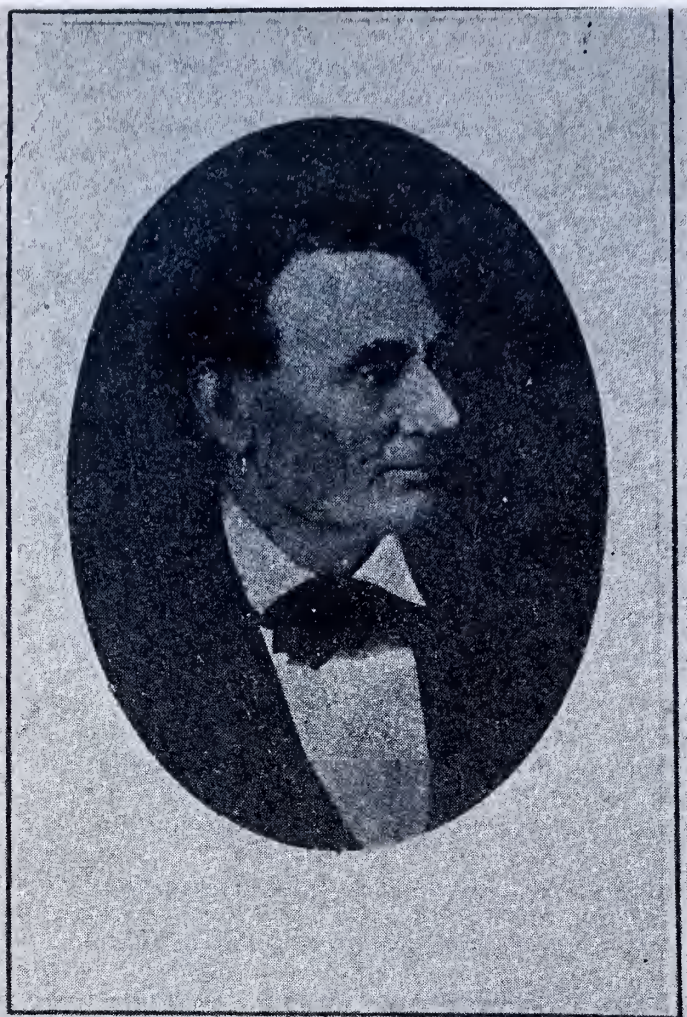
A comparison of Lincoln's profile in this picture with the hundred pictures in the Meserve volume shows it to be identical, even to collar and tie, with the "tousle-head" Lincoln allegedly taken in 1857. The next question that arises is, "How can the same picture of Lincoln show his hair tousled in one and well-brushed in the other?" Certainly a man cannot sit for a picture and after it is taken brush or muss his hair and sit again for another in exactly



the same position. In Lincoln's day a photographer placed his subject's head in an iron brace in order to keep it from moving, but, even so, he could not place it twice so exactly that the camera would take an identical picture. It seems reasonable to suspect, then, that a clever photographer re-touched one or the other of these pictures, either adding the tousled hair or washing it out. Both can be done easily, as is demonstrated by the bearded Lincoln reproduced with this article. A "tousle-head" with a completely different hair arrangement appears as the frontispiece in Ervin S. Chapman's *Latest Light on Abraham Lincoln*, showing again how easy it is to change hair arrangements in a photograph.

With the "tousle-head" and the so-called Cooper Union picture (Meserve 6 and 18) being thus proved identical, it is evident that the plate could not have been taken in 1857 and also on February 27, 1860. Which, we wonder, is correct? Investigation indicates that both may be wrong. A search has failed to reveal any publication of the "tousle-head" until after Lincoln was nominated for the presidency in May, 1860. But as early as January 17, 1860, a Chicago wood-engraver, Frank H. Brown, copyrighted an ornate border he evidently intended to use as a frame for a picture of the next presidential candidate. On May 30 he added a rough sketch of the "tousle-head" Lincoln, saying that it was from a photograph by Hesler, "Fourth Edition."

While this was transpiring in the copyright office, Lincoln's own letters contain some evidence on the date. In March he was asked for a picture and on April 7, 1860, he replied: "I have not a single one now at my control; but I think you can easily get one at New-York. While I was there I was taken to one of the places where they get up



18 ABRAHAM LINCOLN  
A photograph, by M. B. Brady, New York,  
February 27, 1860.

*Meserve 18, allegedly taken at Cooper Union, New York, February 27, 1860. Magnified five times, it proved to be a halftone, not a photograph. And the profile, collar and tie match the "tousle-head" Lincoln.*

such things, and I suppose they got my shadow, and can multiply copies indefinitely. Any of the Republican Club men there can show you the place."

Had a picture been available in Chicago, Lincoln would hardly have written this. However, on July 30 he wrote Thomas Doney of Doney & Wilcox, engravers and photographers in Elgin, that the copy of the "tousle-head" which they had sent him was excellent. "The receipt of it," he declared, "should have been acknowledged long ago."



On September 13, in reply to a letter from James F. Babcock, publisher of the *New Haven* (Conn.) *Palladium*, Lincoln said:

The original of the picture you enclose, and which I return, was taken from life, and is, I think, a very true one; though my wife, and many others, do not. My impression is that their objection arises from the disordered condition of the hair. My judgment is worth nothing in these matters. If your friend could procure one of the "heads" "busts" or whatever you call it, by Volk at Chicago, I should think it the thing for him.

These three letters of April 7, July 30 and September 13 are obviously not referring to a picture taken three years earlier. The date of the picture, then, seems to have been between April 8 and May 30, which would have been "long ago" on July 30. It seems certain, too, that an artist retouched it by either adding or painting out the tousled hair. Could the "Fourth Edition" referred to by Brown mean the fourth change made in an original negative?

In searching further for a date for this made-over picture, let us examine critically another Lincoln picture (Meserve 26; Lorant 22 in 1941 edition, 20 in 1957 edition) — the third to be discussed in this article. Meserve shows four pictures of Lincoln allegedly taken by Alexander Hesler on June 3 — and therefore later than the "tousel-head" because that was copyrighted on May 30. But this makes us ask next: Can we be sure of that June 3 date? It seems to come from the Hesler letter to Mr. Fay of November 5, 1894, in which he says:

. . . but after the nomination, I began to publish his & Douglass picture for the campaign. Douglass was dressed as for a party reception while Lincoln was in his rough every day rig. The Politicians said this would not do. I must get a new *neg.* & have him dressed up. I wrote him to Springfield, asking for a sitting if he came to the city. he replied that his friends had decided that he

remain a Springfield during [t]he canvass, but if I would come there he would give me all the time I wished and would be "Dressed up" accordingly I went to S — and made the negs wanted — of which I printed over five Hundred Thousand, having made an arrangement to print 12 thousand an hour of Lincoln & Douglass. I still have the neg. ["copy" is added with a different pen] of Lincoln and can furnish prints at 50 cts each.

On the back of this letter is the notation: "The neg taken after the nomination was taken the Day of the Great Camanche cyclone June 1860." That windstorm, sweeping from Cedar Rapids, Iowa, to near Elgin, Illinois, killing about forty persons in Camanche, occurred on June 3, 1860.<sup>4</sup> This seems to be the source of the June 3 date for the picture, but it should be remembered that Hesler made this statement thirty-four years after the event. He no doubt associated the picture and the cyclone, but it is probable that he first learned about the storm some time after he returned from Springfield with his "negs." This conclusion is based on the further fact that June 3 was Sunday, and as cautious a candidate as Lincoln would not likely offend his religious supporters by desecrating the Sabbath. We know that Lincoln refused to sit for Charles A. Barry — an artist who came to Springfield on Saturday, June 2, with a letter of introduction from Governor Nathaniel Banks of Massachusetts — and put off the sitting until Monday.<sup>5</sup>

Another statement in Hesler's letter shows that he was not remembering the facts accurately. He says that the politicians wanted a picture of Lincoln "Dressed up." What they seem to have wanted was just the reverse. They were seeking the rough-and-ready workman's vote, and the "tousle-head" picture, not a dressed-up one, was reproduced

4. *Harper's Weekly*, June 23, 1860. *coln in Portraiture* (New York, 1935),  
5. Rufus Rockwell Wilson, *Lin-* 89-90.



for circulation and put on campaign banners.<sup>6</sup> The story still persists that Lincoln, himself, said with a laugh that the picture was used in the campaign of 1860, and he heard a newsboy shout, "Picture of Abraham Lincoln — twenty-five cents. He will look better when he gets his hair cut."<sup>7</sup>

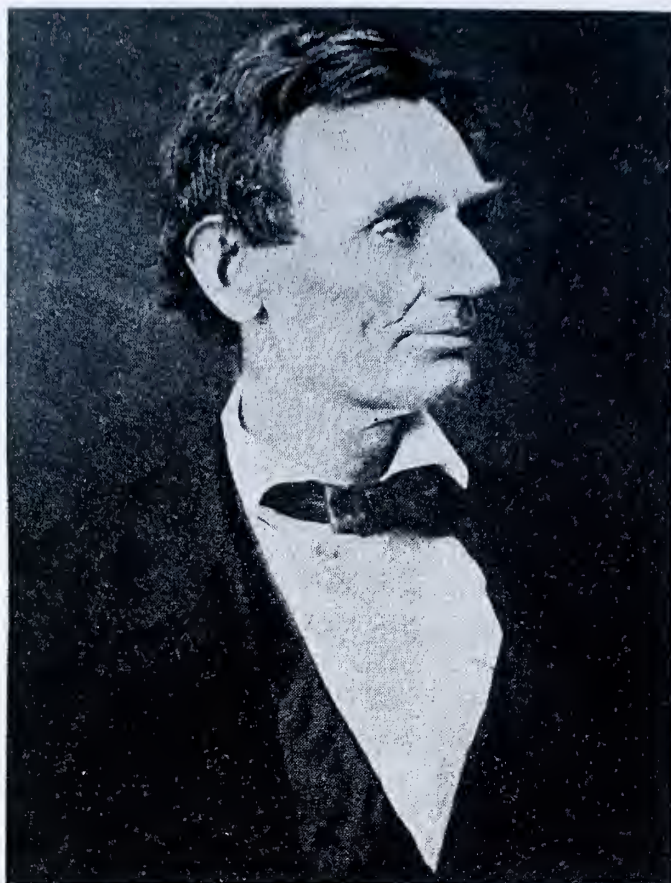
With the June 3 date open to question, let us examine the four pictures allegedly taken on that date. One of the four (Meserve 26, Lorant 22 or 20) is certainly suspect. Compare it with the "tousle-head." Notice the dot on the upper and lower lobe of the ear? See the highlight in the eye, the shadow from the loose skin under the chin? Could a man sit twice so that these lights and shadows would fall in exactly the same way? Professional photographers say not.

If they are correct it seems safe to conclude that the same face reproduced in the so-called 1857 and Cooper Union pictures was also used by some trickery in this picture. I have discussed this remarkable similarity with that expert photographer and Lincoln scholar Judge Benjamin DeBoice of Springfield. He suggested giving the three pictures a photographic test. With his cameras and projectors the three pictures which seemed so much alike were expanded to the same size and superimposed on a screen. Except for the collars, ties, and brushing of the hair, all were identical. This seemed to confirm our suspicions, and it may also explain Hesler's strange actions when interviewed by Herbert Wells Fay. The late Mr. Fay told this writer that he suspected some irregularities in these pictures, and when he cross-examined Hesler about the dates and circumstances, the photographer became hopelessly confused, and finally

6. Note the copy by J. H. Dille, *Lincoln Lore*, Nos. 116, 791.

7. Wilson, *Lincoln in Portraiture*,

36. Note, too, that Leonard Swett, in letter to Shotwell, Dec. 4, 1888, says that the picture was taken in the spring of 1860. Shotwell Collection.



*Meserve 26, Lorant 22 in 1951 edition or 20 in 1957 edition. This very popular Lincoln picture was allegedly taken in Springfield on June 3, 1860, but it seems to be a worked-over copy of earlier photographs — the profile is the same. The hair is noticeably different from the other June 3 pictures, yet the collar and tie are the same.*

**HESLER**  **70** STATE STREET Chicago

sank back in his chair, pale and mentally upset. Of course this may have been due to advancing age, but it may also have been from fear that his long deception was about to be exposed. In any event this was the beginning, not the end, of odd discoveries about that “doctored” negative.

In 1866 Hesler sold his studio and plates to George B. Ayres, who moved to Buffalo in 1867, and later to Philadelphia. Ayres treasured these Lincoln negatives, and when the old Hesler studio was burned in the Chicago fire of 1871, he said how fortunate it was that these priceless pictures had been taken out of the city. He seems not to have noticed that Hesler continued to offer prints for sale.

When Ayres died his property passed to his two daughters.



The last of them, Anne Smith Ayres, passed away in 1932, and the Lincoln plates which her father had cherished were purchased from her estate by William H. Woodward of Philadelphia, who sold them to William H. Danforth, chairman of the board of Ralston Purina Company in St. Louis. Shipped to his bank by insured mail, the plates were broken on arrival. The post office was liable to the extent of about \$1,000 and, to defray this, offered them for sale. The bids proved unacceptable, however, and the negatives were presented to the Smithsonian Institution, where they remain. On accepting the plates, the Institution announced: "In the course of this settlement the postal authorities made an extended investigation, which through the advice of experts established without question the authenticity of the photographic plates as originals."<sup>8</sup> When questioned by this writer, the head curator of the Department of Engineering and Industries, Frank A. Taylor, replied, "The Post Office Department has ruled that further information in our possession regarding this transaction is of a highly confidential nature and may not be released."<sup>9</sup>

The nature of this confidential information remains problematical. Did the experts disclose that, although Ayres thought he had bought the originals in 1866, the versatile and resourceful Hesler was still making prints of the picture during the 1880's and 1890's? Most certainly the postal authorities did not foresee that in another seventeen years King V. Hostick, manuscript dealer, would discover still another set of "original" negatives among the Ayres effects in Philadelphia. But which, if any of them, is really the original is still to be solved.

8. Alexander Wetmore, *Two Original Photographic Negatives of Abra-*

*ham Lincoln* (Smithsonian Institution, Oct. 16, 1936), 1.

9. Taylor to author, Feb. 10, 1949.

# The *Commitment* Remains The Same

Lincoln National Financial Services Inc. changed its name to Lincoln Financial Group of Northern Indiana in October to more clearly represent its many services.

While its name has changed, the No. 1 focus has not:  
*Client Satisfaction*

**A**lthough many of us know Lincoln National Life because we grew up in Fort Wayne, most people are not aware of its size.

There are more than 2,000 insurance companies in the United States, and Lincoln ranks in the top one percent.

Lincoln National Life has grown to this size by offering excellent products and services. With more than \$37 billion in assets, the company is planning on an even brighter future.

Nearly 90 years after it was started in Fort Wayne, Lincoln National Life has embarked on a new way of doing business. A new national advertising campaign began in October to put the company's name firmly—and clearly—in the mind of the public.

Since October, Lincoln National Life has been known simply as Lincoln Life. The name change is intended to avoid confusion and to continue to highlight the company's namesake, Abraham Lincoln.

Lincoln is one of the most revered individuals in American history and Lincoln Life has the distinct honor of having been given the blessing of the 16th presi-

Jack P. Zoch, Vice President of General Administration (left); and James K. Neddeff, Director of Annuity Marketing (right); work with John Dortch, Division Director of Human Resources at Parkview.





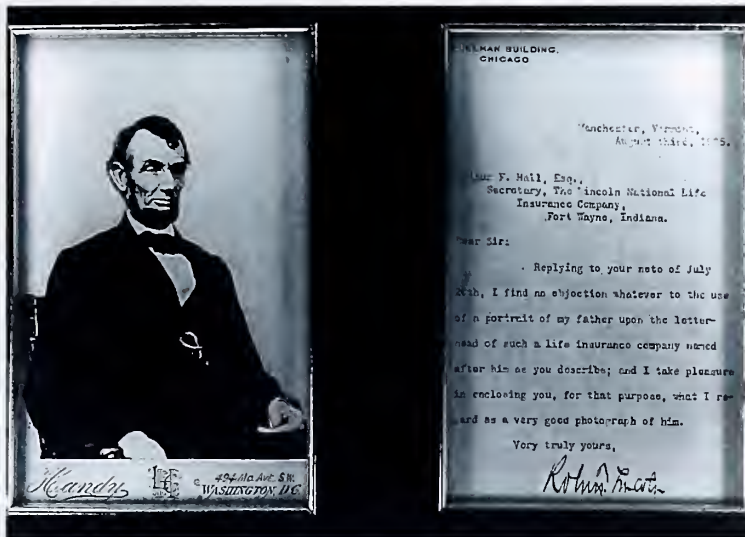
# Lincoln Financial Group

dent's son to use his father's name.

One of the company's most treasured possessions is the original letter from Robert Todd Lincoln giving that permission.

In addition to the name change, Lincoln Life's regional marketing office also changed its name. Lincoln National Financial Services Inc. is now called Lincoln Financial Group of Northern Indiana.

Lincoln Financial Group wanted to change its name in order to more clearly represent its many services. Although Lincoln Financial Group represents insurance, it does more than just sell insurance. Many of the services and products that Lincoln Financial Group handles are investment oriented. Thus the new name more clearly depicts this ever changing role.



For example, Lincoln Financial Group ranks second in the Tax Deferred Annuity market [403(b) programs] and third in the Pension market [401(k) programs] among the 37 regional marketing offices located throughout the United States. Its

approximately \$3 million in annualized production credits (a measure of size in the insurance industry) makes it three times more productive than the industry benchmark for a large independent agency (\$1 million a year).

"Lincoln Financial Group has to be fully staffed because they are themselves a large company. This allows them to meet all of the customers' needs," says Jon Boscia, the new president of Lincoln Life.

Another area that more clearly represents Lincoln Financial Group's

product line is in business and financial planning.

In 1983, John Kindler was named chief executive officer of Lincoln Financial Group. He saw a need to begin to specialize in business and financial planning.



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# Rejuvenation Week!

## Week of November 29th

Do you find yourself under stress more than usual during November and December? Do you find it difficult to manage your time? Is eating too much at all those holiday gatherings a problem for you? If you answered yes to any of these questions, PEG has the solution for you.

During the week of November 29th, PEG will be offering a series of

mini-sessions covering such topics as stress management, healthy humor, time management, healthy eating, aerobics, massages, and much, much more.

Details are now being worked out for this exciting new offering. Watch for more information on this special "Rejuvenation Week" and all it has to offer!

*Grass Roots is a series of articles reviewing the history of Lincoln Life. Articles 1 & 2 appear in this issue. Watch for future articles regarding Lincoln Life and how it has developed over the years.*

## Grass Roots...Article 1

### A Historical Look at Lincoln Life

Looking back over the history of Lincoln Life, many people often ask how Lincoln Life got its name. According to Michael C. Hawfield, in his book *Ninety Years and Growing: The Story of Lincoln National*, the name of Lincoln Life was suggested by Perry A. Randall, a member of the board of directors and a Fort Wayne attorney, businessman and entrepreneur. Perry Randall insisted that the integrity of a life insurance company was its greatest asset.

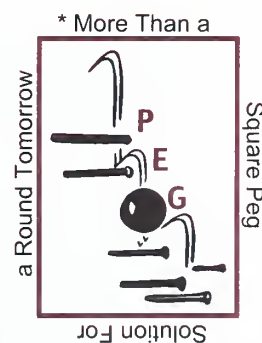
In 1905, the concepts of integrity and honesty in the insurance industry seemed lost because of the actions of some large eastern companies. Stories of the recently convened Armstrong Committee in New York investigating charges of abuse and mismanagement among life insurance companies filled the pages of the

nation's newspapers and magazines with accounts of corruption and scandal, confirming the public's worst apprehension about the industry. This was the "golden age of muckraking", the name given by Theodore Roosevelt to popular writings that thrived on exposing wrongdoings and abuse especially in giant monopolies like Standard Oil or in large city administrations.

In this atmosphere Randall believed only the name of Abraham Lincoln would so powerfully convey the spirit of integrity in the American tradition to offset such strong negative feelings about insurance. The board agreed and the name was adopted. Randall's most lasting contribution was in suggesting the name of the little life insurance company in which he had a hand in organizing.

October-December  
1999

Performer



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# Renew Your Learning Spirit!

Recent research indicates that the group most at risk with losing their job in the next economy are those 35 years of age and older. Additionally, those younger than 35 years of age could be at risk, especially if they become complacent with their lot in life. Why? New technologies emerge before existing technologies mature. Mergers, acquisitions, and hostile markets create conditions where employees often out-live their employers. Gone are the days when people stay with employers from resume to retirement. These realities shift the burden of career development to the individual.

Career development is really a bundle of activities. It's learning something new

each day. It's challenging yourself with a task with which you are unfamiliar or one you are uncomfortable performing. It's networking. It's building relationships. It's taking the time to teach someone. It's creating a forum for yourself in which experiences become your teacher.

So, create a career development bundle of activities for yourself. Renew your learning spirit. Connect yourself once again with learning. Look inside to discover a way to begin your journey.

Source: Don Kreitzer,  
Performance Enhancement Group

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## Grass Roots...Article 2

### A Historical Look at Lincoln Life

In July, 1905, just a few weeks after its establishment, the Lincoln National Life Insurance Company requested permission from Abraham Lincoln's son, Robert, to use his father's photograph on business stationery. Within a week, Robert had written back granting permission to use a photograph of his father and enclosed one that was taken by renowned photographer Matthew Brady in early 1864.

A reproduction of the photograph that Robert sent was used on Lincoln National Life's first annual statement, but it did not copy very well. As a result,

subsequent printed materials carried the engraved likeness of Lincoln created by William Marshall. By 1908, that image of Lincoln was accompanied by the slogan "Its name indicates its character," which was coined by the company's first president, Samuel M. Foster. Foster felt that any business named after such a great person as Abraham Lincoln had better stand for honesty and integrity. The company name, Foster's slogan, and Lincoln's portrait were combined to form the company's trademark, which appeared for many years on all of Lincoln National's printed materials.

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You can reach the Performance Enhancement Group (PEG)  
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